

Journal of the Royal Society of Arts

NO. 4928

FRIDAY, 25TH JUNE, 1954

VOL. CII

AWARD OF ALBERT MEDAL FOR 1954



Elliott & Fry Ltd.

With the approval of H.R.H. The President, The Council has awarded the Albert Medal for 1954 to Sir Ambrose Heal for his services to Industrial Design.

Sir Ambrose, who is 81 years of age, is head of Messrs. Heal & Son, Ltd., the famous firm of furniture manufacturers. He himself is a cabinet-maker by training, and exhibited his first suite of furniture in 1896. Since then he became by his own designs, by the policy of his firm, by his books and personal influence, a pioneer in the development of improved design in this country during the first half of the present century.

In 1939 the Council of the Society recognized the outstanding quality of Sir Ambrose's work as a designer by appointing him a Royal Designer for Industry. He was knighted in 1933.

ANNUAL GENERAL MEETING

The Council hereby gives notice that, in accordance with the Bye-Laws, the 200th Annual General Meeting, for the purpose of receiving the Council's Report and the Financial Statements for 1953, for the election of officers and for alterations to the Bye-Laws relating to the procedure for the election of the Council, will be held on Wednesday, 30th June, 1954, at 3 p.m., at the Society's House.*

(By Order of the Council)

KENNETH WILLIAM LUCKHURST,
Secretary.

(Details of the proposed alterations to the Bye-Laws are printed on pages 600-1.)

ROYAL DESIGNERS FOR INDUSTRY

On the recommendation of the Joint Committee of the Society and the Faculty of Royal Designers for Industry, the Council has made the following new appointments to the Distinction of Royal Designer for Industry:

William Lyons (Motor car design).

Pinin Farina (Motor body design) *Honorary Award.*

Mr. Lyons is Chairman and Managing Director of Jaguar Cars, Ltd., Coventry. He has had considerable experience of design work at all levels and has been responsible for the general design and conception of the Jaguar car whose reputation stands so high to-day.

Mr. Farina has been responsible for many of the outstanding designs of coachwork for Italian cars since the war, and has been described as 'the master of Continental body design'. His work, which has largely broken with tradition, has also influenced design considerably both in this country and America.

FIRST AWARD OF BICENTENARY MEDAL

The Council has decided to institute this year, as a permanent commemoration of its Bicentenary, a new medal, to be known as the Bicentenary Medal and to be awarded annually to the person who, in a manner other than as an industrial designer, has exerted an exceptional influence in promoting the development of art and design in British industry.

The first award of this medal has been made to Sir Colin Anderson who, as a director of steamship companies, has maintained a strong policy for the improvement of the design of new ships, and whose influence and interest in the cause of good design is further indicated by his Presidency of the Design & Industries Association, his Chairmanship of the Royal College of Art, and his membership of the Council of Industrial Design.

* Tea will be served after the proceedings.

*BICENTENARY RECEPTION AT
ST. JAMES'S PALACE*

WEDNESDAY, 15TH DECEMBER, 1954.

As was briefly notified in the last issue of the *Journal*, the Bicentenary Reception will now be held at St. James's Palace on the evening of Wednesday, 15th December, and His Royal Highness the President has graciously indicated his intention to be present.

Owing to the inevitable changes in the arrangements for the Reception since applications for admission cards were originally invited, *re-application will be necessary by all Fellows who wish to be present*. Cards of admission, for which there is no charge, are restricted to Fellows and their ladies (or, in the case of lady members, their escorts).

Applications from Fellows residing in the United Kingdom must be received by Monday, 1st November. A ballot will be held if necessary, and tickets will therefore not be issued until after that date.

Overseas Fellows, who may need to make their arrangements long in advance, should apply to the Secretary as soon as possible.

*THE APPLICATION OF SCIENTIFIC RESEARCH
TO INDUSTRY*

The Royal Society of Arts, the British Association for the Advancement of Science and the Nuffield Foundation, have established a joint Science and Industry Committee to investigate the possibility of speeding up the application to industry of the results of scientific research. From the 'Conditional Aid' funds the Board of Trade has made a grant to this committee to help it to begin research into the whole problem.

For some years there has been a widespread feeling, and one that has been frequently expressed, that while British fundamental research equals and frequently surpasses in excellence and achievement similar research in other countries, the translation of the results of research into industrial action has often been too slow.

The British Association for the Advancement of Science set up a committee to discover the factors which caused this slowness. After preliminary investigations this committee was convinced that the work was urgent and so important that the Association should seek the co-operation of other bodies in sponsoring a study of the many problems involved.

The new joint committee is well aware of the fact that much work is going on at the universities and in industry, all of which may serve to reduce the gap between research achievement and industrial application, but the committee's terms of reference, which have been accepted by the Board of Trade, are comprehensive. They include the making of a systematic and scientific appraisal

of the whole problem, surveying the research already under way elsewhere in order to see what further study is needed; the identification of those factors which determine, in different industries and in different types of firms, the speed of application of new scientific and technical knowledge; the examination of their relative importance, their interrelations, and their correlation with the characteristics of the firm or industry; the collection of evidence of the effectiveness of measures already taken to speed up the application of science in industry, or to remove hindrances to such application; and the examination of the possible results of other proposed measures.

The Chairman of the committee is Professor C. F. Carter, and some work is already in progress and centred on two research units: one at the University College of North Staffordshire directed by Professor B. R. Williams, and one at the Queen's University of Belfast, directed by Professor C. F. Carter.

The members of the joint committee are:

(appointed by the Council of the Royal Society of Arts)

Sir Ernest Goodale, C.B.E.

Mr. A. C. Hartley, C.B.E.

Dame Caroline Haslett, D.B.E.

Sir John Simonsen, F.R.S.

The Secretary and Assistant Secretary of the Royal Society of Arts attend *ex officio*.

(appointed by the Council of the British Association for the Advancement of Science)

Dr. T. E. Allibone, F.R.S.

Mr. M. G. Bennett (*Treasurer*)

Professor A. J. Brown

Professor C. F. Carter (*Chairman*)

Mr. A. C. Hartley, C.B.E. (Also appointed by R.S.A.)

Professor K. S. Isles

Professor H. D. Kay, C.B.E., F.R.S.

Professor J. A. L. Matheson, M.B.E.

Dr. R. E. Slade

Professor M. Stacey, F.R.S.

Professor B. R. Williams (*Secretary*)

Dr. T. Wilson, O.B.E.

The Secretary and Assistant Secretary of the British Association attend *ex officio*.

(appointed by the Trustees of the Nuffield Foundation)

Professor A. K. Cairncross, C.M.G.

Dr. Barnes Wallis, C.B.E., F.R.S.

Mr. A. H. Wilson, F.R.S.

The Director and Assistant Secretary of the Nuffield Foundation attend *ex officio*.

MEETING OF COUNCIL

A meeting of Council was held on Monday, 14th June, 1954. Present: The Earl of Radnor (in the Chair); Sir Alfred Bosson; Sir Frank Brown; Sir John Forsdyke; Mr. P. A. Le Neve Foster; Mr. John Gloag; Sir Ernest Goodale; Dr. R. W. Holland; Mr. F. A. Mercer; Lord Nathan; Sir William Ogg; Professor A. E. Richardson; Mr. A. R. N. Roberts; Mr. E. Munro Runtz; Mr. Gordon Russell; Sir Harold Saunders; Sir Selwyn Selwyn-Clarke; Sir John Simonsen; Mr. William Will; Sir Griffith Williams; Mr. J. G. Wilson, and Miss Anna Zinkeisen; with Mr. K. W. Luckhurst (Secretary) and Mr. R. V. C. Cleveland-Stevens (Assistant Secretary).

ELECTIONS

The following candidates were duly elected Fellows of the Society:

- Andrews, Robert William, Hoylake, Cheshire.
 Arup, Ove Nyquist, C.B.E., B.Sc., M.I.C.E., Virginia Water, Surrey.
 Asquith, The Hon. Anthony, London.
 Atkins, Robert Roy, Chislehurst, Kent.
 Attia, Hosny Hafez, M.Sc., Ph.D., London.
 Bedford, Thomas, M.I.C.E., M.I.Mech.E., London.
 Birch, Edward Harding, Southport, Lanes.
 Bowes-Lyon, The Hon. David, D.L., J.P., Hitchin, Herts.
 Brackenreg, John, Sydney, New South Wales, Australia.
 Brisch, Edward G., M.I.Mech.E., London.
 Brouitt, Robert Frederick, Ruislip, Middx.
 Burge, Harold, M.B.E., F.R.C.P., F.R.C.S., London.
 Burton, Brian Roger, Gloucester.
 Burton, Maurice, D.Sc., East Horsley, Surrey.
 Campbell, Donald Mitchell, M.B., Ch.B., Otford, Kent.
 Collier, Air Vice-Marshal Sir Alfred Conrad, K.C.B., C.B.E., D.L., Harrietsham, Kent.
 Compton, Rossiter Spencer, London.
 Crean, Gordon Gale, B.A., Ottawa, Ontario, Canada.
 Crombie, Walter, London.
 Deans, Ralph Willis, G.M., A.R.I.B.A., Jinja, Uganda, East Africa.
 Dickens, The Rev. Sidney Gordon, A.K.C., London.
 Dudley, Roland, A.M.I.C.E., Andover, Hants.
 Edwards, Miss Nettie Elizabeth, Philadelphia, Pennsylvania, U.S.A.
 Ford, John Rushton, Stoke-on-Trent, Staffs.
 Fraenkel, Mrs. Elsa, Woodford Green, Essex.
 Freeman-Keel, Eric, Weybridge, Surrey.
 Gill, Alfred, York.
 Green, Henry George, Lancaster, Lanes.
 Harbeson, John Frederick, M.S., Philadelphia, Pennsylvania, U.S.A.
 Henriques, Colonel Robert David Quixand, M.B.E., T.D., Bibury, Glos.
 Herbert, Sir Edward Dave Asher, O.B.E., Loughborough, Leics.
 Kent, Lewis Edward, B.Sc., M.I.C.E., London.
 Kirk, Ian Clark, Wendover, Bucks.
 Kitchen, Clarence, New Farnley, Yorks.
 Kretzmann, Otto Paul, S.T.M., Litt.D., D.D., LL.D., Valparaíso, Indiana, U.S.A.

Lister, Miss Hilda, Keighley, Yorks.
 Manzoni, Sir Herbert John Baptiste, C.B.E., Birmingham.
 Mirkine-Guetzevitch, Professor Boris, LL.D., New York, N.Y., U.S.A.
 Nagel, Arthur David, Mexico.
 Norris, John Wilson, C.B.E., A.M.I.C.E., A.M.I.Mech.E., London.
 Ratter, John, C.B.E., B.Sc., A.C.G.I., Brentwood, Essex.
 Redmayne, John Firth, Pudsey, Yorks.
 Reyniers, Peter Edward James, A.R.I.B.A., Wembley Park, Middx.
 Semken, William Richard, London.
 Seymour, Francis Walter, Morden Park, Surrey.
 Smith, Ernest Walter, Cowley Peachey, Middx.
 Smith, John Brodie Gurney, L.M.S.S.A., Sutton, Surrey.
 Solarin, Isaaka Ade Dao, Dublin, Ireland.
 Squires, Dennis Cyril, A.M.I.E.E., Stafford, Staffs.
 Swaffield, Mrs. Myrtle Lucille, London.
 Troup, Colin, B.Sc., A.C.G.I., A.M.I.Mech.E., Sutton, Surrey.
 Tuck, Edgar Lawrence Newall, LL.B., London.
 Vincent, Alfred Herbert, Glasgow.
 Whitaker, Frederic, Norwalk, Connecticut, U.S.A.
 Winton-Lewis, Basil Alfred Peter, A.R.I.B.A., London.

The following were admitted under Bye-Law 66:

The British Film Academy, London.
 The Malta Society of Arts, Manufactures & Commerce.

SPECIAL ACTIVITIES COMMITTEE

On the proposal of Mr. A. R. N. Roberts, it was decided to appoint a new Standing Committee whose terms of reference should be to investigate the possibility of useful new action by the Society in matters of public interest, to prepare proposals to this end, and to submit them for approval by the Council.

EXAMINATIONS: ENTRIES FOR SUMMER SERIES

It was reported that the entries for the Summer series of Examinations totalled 71,006, as compared with 64,751 in 1953.

OTHER BUSINESS

A quantity of financial and other business was transacted.

ALTERATIONS TO BYE-LAWS

The following are the details of the proposed alterations to the Bye-Laws which will be submitted by the Council to the Society at the Annual General Meeting on 30th June. The object of the major changes is to simplify the procedure of the annual election of the Council.

The Council will propose that amendments shall be made to Bye-Laws 2, 6, 8, 34, 75 (b), (d) and (e) and 78A, which shall accordingly be re-worded to read as follows:

2. The Vice-Presidents shall be elected annually as provided hereunder.

6. Subject to the provisions of these Bye-Laws the Council shall consist of the President, the Vice-Presidents, the two Treasurers and twenty-four other Members of the Society, called 'Ordinary Members of the Council'.

8. The Council shall not later than the 31st day of May in each year designate one of its Members, who shall have served on the Council at least since the last Annual General Meeting, to serve as Chairman of the next Council, and that Council at its first meeting shall elect as its Chairman either that Member or some other Member who shall have served on the Council at least since the last Annual General Meeting.

34. At all General Meetings the President of the Society shall preside if he shall be present, and if not then the Chairman of the Council if he shall be present, or, failing him, any other Vice-President chosen by the Council, or if no Vice-President be present then some other Member of Council to be chosen by the Council, or if no Member of Council be present then some other Member of the Society to be chosen by the Meeting shall preside.

75. (b) To contain the names as Vice-Presidents, subject to their being Members of the Society, of the Chairman of the Council of the Society for the time being, all past Chairmen of the Council, the person designated by the Council to serve as Chairman of the next Council and the Master for the ensuing year of the Faculty of Royal Designers for Industry, and not more than two other Members of the Society nominated by the President at his personal discretion.

(d) To contain the names of twenty-four Members of the Society as 'Ordinary Members of the Council' for the ensuing year, provided that at the annual election in 1955 the names of the three and in subsequent years the names of the two senior Ordinary Members of the Council and at the annual election in 1955 the names of those three and in subsequent years the names of those two who shall have given fewest attendances at meetings of the Council since the last election shall not be included.

In deciding upon the names to be excluded

- (i) in the event of a tie or ties these names shall be determined by lot;
- (ii) where the same name would be excluded in respect of both seniority and fewest attendances, it shall not count as that of one who shall have given fewest attendances;
- (iii) for the purpose of this Bye-Law absence from any of its meetings with leave, which may be granted by the Council in exceptional circumstances on application at the time by the Member concerned, shall count as an attendance.

(e) In 1955 at least two, and in subsequent years at least four, of the Ordinary Members of the Council so nominated as aforesaid shall not have served on the Council in any capacity since the last Annual General Meeting.

78A. In the event of any person being nominated as Vice-President under Bye-Law 77, the number of Vice-Presidents to be elected shall not exceed the number included as Vice-Presidents in the list prepared by the Council under Bye-Law 75.

The Council will also propose the following miscellaneous minor amendments:

- Bye-Law 31: *delete* and not more than fourteen days;
- Bye-Law 65: *delete said and insert Royal before Designers*;
- Bye-Law 71: *delete March and substitute February*;
- Bye-Law 74: *delete twelve and substitute twenty-four*.

The Council will also propose that Bye-Law 64 shall be deleted entirely and that Bye-Law 63A shall be re-numbered Bye-Law 64.

FINANCIAL STATEMENTS FOR 1953

The following statements are published in accordance with Section 25 of the Society's Bye-laws

BALANCE SHEET, 31st December, 1953

1952 £	£	£	£	1952 £
General Fund Accounts—				
General Purposes Capital Account per annexed account (page 606) ...				
88,638	95,564			
6,423	6,423			
2,902	2,002			
8,204	8,204			
1,649	1,930			
Life Composition Account (page 606):				
Unexpired balance of compositions received on the basis of taking credit for such compositions over a period of 12 years from their receipt ...				
10,372	10,679			
117,588	125,302			
Specific Fund Accounts (page 606)—				
Amount accumulated towards pensions payable under Modified Superannuation Scheme ...				
11,417	10,836			
2,617	2,092			
125	202			
14,139	13,730			
Liabilities—				
Creditors ...				
5,323	4,905			
109	3,282			
2,583	612			
691				
Uninvested Trust Capital:				
71	1			
563	5			
1,706	1,794			
108	59			
11,054	10,668			
143,061	140,790			
General and Specific Fund Assets—				
Freehold Property 6/8 John Adam Street				
Cost in 1922, plus additions, less sales and compensation received ...				
40,788	40,788			
10,000	10,000			
Pictures, Books, Furniture and Fixtures (as fixed in 1949) ...				
4,825	4,825			
27,345	27,345			
6,356	6,356			
2,602	2,602			
8,204	8,204			
1,887	1,887			
10,079	10,079			
2,280	2,280			
63,798	63,798			
123,586	122,817			
3,250	3,250			
5,008	5,008			
6,000	6,000			
11,940	12,226			
30,204	30,204			
140,790	140,790			
Carried forward				

BALANCE SHEET, 31st December, 1953--continued.

1952	1953
£	£
143,001	143,001
Brought forward	Brought forward
25,556	25,556
35	35
200	200
1,175	1,175
26,946	26,946
1,706	1,706
28,652	28,652
Trust Fund Accounts—	Trust Fund Accounts—
Capital Account : Balance at 31st December, 1952	Capital : Investments (page 967) :
Add : Receipts in respect of the Cadman Memorial Fund	Freehold Ground Rents, at cost
A. C. Bottom Lecture Endowment Fund	Securities (Market Value £25,064—105d
Profit on Sale of Freehold Ground Rents	£22,829)
27,039	25,743
1,794	27,033
Unexpended Income (not)	Uninvested Funds
28,833	28,833
Income due from the Society	Income due from the Society
28,833	28,833

Note:

Credit has been taken for the whole of the subscriptions received during the year, although some relate to periods expiring after the date of the Balance Sheet, but no credit has been taken for subscriptions due but unpaid 31st December, 1953.

On behalf of the Council

RADNOR, Chairman.

ROBT. W. HOLLAND

PETER A. LEFNEY FOSTER

Report of the Auditors to the Council and Fellows of the Royal Society of Arts.

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion, therefore, the accounts of the Society show a true and fair view of the state of the Society's affairs as at 31st December, 1952, and the Income and Expenditure Account gives a true and fair view of the Income and Expenditure for the year ended on that date.

5 London Wall Buildings,

London, E.C.2.

4th June, 1954.

DELOITTE, PLENDER, GRIFFITHS & CO., Auditors.
Chartered Accountants.

INCOME AND EXPENDITURE ACCOUNT for the Year ended 31st December, 1953

EXPENDITURE		INCOME	
1953 £	£	£	1952 £
Printing and Publishing <i>Journal</i> —		Annual Subscriptions received during year	15,251
Printing and Paper	6,014	Registration Fees	803
Postages	961	One-twelfth of Life Compositions received during twelve years to date	1,650
Reviews, Shortland Reports and other expenses	277	Donations	7
	7,252	Income from—	
	1,221	Ground Rents	178
Library—Salaries, Books, etc.	98	General Fund Investments	840
Cost of Albert and Society's Medals and R.D.I. Expenses	290	Dr. Cantor's Bequest	100
Industrial Art Bursaries—	198	Lord Bennett's Bequest	77
Contribution to Fund	298	Henry Morley's Bequest	261
Expenses of Competition	298	Dorothy Corfield's Bequest	57
	423	Trust Funds for General Purposes	209
	195	Bank and Deposit Accounts	105
	195		2,046
	195		1,994
Cantor and Morley Lectures	8,822	Interest received on War Damage Claim	156
Examination Expenses—	8,155	Sales of <i>Journal</i> , etc.	873
Examiners' Fees	5,106	Advertisements in <i>Journal</i>	1,770
Stationery and Printing	11,804		2,581
Other Expenses	438	Examination Fees	3,106
Proportion of Salaries as below		Sales of Examination Papers and Advertisements	29,302
Proportion of House and Office Expenses as below			2,638
			31,546
		Rents Receivable	410
		Carried forward	61,644
			63,766

[illegible]

GENERAL PURPOSES CAPITAL ACCOUNT

for the Year ended 31st December, 1953

1952					1952
£ 667	Excess of Expenditure over Income			Balance at 31st December, 1952	88,638
	per foregoing account			Repairs recovered from the War	
88,638	Balance per Balance Sheet		95,554	Damage Commission	1,170
				Legacy from Dr. G. B. Schluter	100
	(N.B.—Provision has not been made			Profit on sale of Freehold Ground	
	for War Damage Repairs still out-			Rents	25
	standing nor credit taken for further			Proceeds of Sale of Books from	
	amounts recoverable from the War			Library	110
	Damage Commission.)			Mrs. Rosa de Saubergue's Bequest	
				Grant from the Estate of the late	
				Sir George Sutton	
				Excess of Income over Expenditure	
				per foregoing account	3,505
£99,705		£95,554			£95,554
					£90,705

LIFE COMPOSITION ACCOUNT for the Year ended 31st December, 1953

1952		1952
£	£	£
Amount taken into the Society's		Balance at 31st December, 1952
Income—		10,372
One-twelfth of Compositions		1,966
received during twelve years to		
date	1,659	
10,372 Balance per Balance Sheet	10,679	
£11,903	£12,338	£12,338

SPECIFIC FUND ACCOUNTS for the Year ended 31st December, 1953

1952		1952	
Amount accumulated towards pensions payable under Modified Superannuation Scheme—		Industrial Art Bursaries Fund Account—	
£	£	£	£
10,124	11,417	Balance at 31st December, 1952 ...	125
351	351	Add : Contributions received ...	2,352
		Appropriation from Art Congress Studentship ...	75
1,874	—		2,452
		Deduct : Bursaries awarded for 1953 ...	2,450
12,349	11,768	Cost of pamphlets and other Expenses ...	223
932	932		2,673
£11,417	£10,836	Less : charged against Income and Expenditure Account ...	423
			2,250
Provision for Rehabilitation of Building—			
£	£		
2,542	2,617		
75	75		
£2,617	£2,692		

1954

25TH JUNE 1954

INVESTMENTS
31st December, 1953

1952

196

90,705

53

952

9,445

2,038

1,903

3

952

6 27

1,573

130

2,130

2,223

198

2,422

398

2,023

125

SOCIETY	Book Value £
£1,806 3 per cent. Savings Bonds 1955/65	3,856
£1,840 3 per cent. Savings Bonds 1960/70	9,840
£1,503 3 per cent. Savings Bonds 1965/75	1,503
£500 3 per cent. War Stock 1955/59	500
£433 3 per cent. War Stock 1952 or after	580
£500 2 per cent. Defence Bonds (Conversion issue)	500
£500 Commonwealth of Australia 4 per cent. Registered Stock 1955/70	445
£555 Commonwealth of Australia 3 per cent. Registered Stock 1955/58	538
£100 Commonwealth of Australia 3 per cent. Registered Stock 1964/66	102
£2,057 Birmingham Corporation 3 per cent. Redeemable Stock 1957/62	2,020
£971 London County 3 per cent. Consolidated Stock 1952/62	1,000
£1,156 Metropolitan Water Board 3 per cent. "B" Stock 1934/2003	1,000
£8,110 British Transport 3 per cent. Stock 1978/88	3,110
£24 New River Co., Ltd. Stock	6
£269 3 per cent. Conversion Loan 1961 or after	255
	<hr/>
	£27,345
	<hr/>
DR. CANTOR'S BEQUEST	Cost
£2,973 3 per cent. Savings Bonds 1955/65	£2,973
£688 3 per cent. Savings Bonds 1960/70	688
£2,562 3 per cent. War Stock 1952 or after	2,695
	<hr/>
	£6,356
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LORE BENNETT'S BEQUEST	Cost
£2,559 3 per cent. Savings Bonds 1955/65	£2,602
	<hr/>
	Cost or value when received
HENRY MORLEY'S BEQUEST	
£750 2 per cent. Defence Bonds	£751
£182 3 per cent. Savings Bonds 1955/65	187
£1,110 3 per cent. Conversion Stock	1,182
£2,004 British Transport 3 per cent. Stock 1978/88	2,004
£1,480 Treasury 3 per cent. Stock 1966 or after	1,487
£2,656 East Africa High Commission 3 per cent. Stock 1960/68	2,593
	<hr/>
	£8,204
	<hr/>
	Value when received
DOROTHY CORFIELD'S BEQUEST	
£325 3 per cent. Savings Bonds 1955/65	£291
£40 United Railways of the Havana and Regla Warehouses, Ltd. Consolidated Stock	1
£100 Corporation of Manchester 4 per cent. Consolidated Stock	86
£100 4 per cent. Funding Stock 1960/90	96
£275 Anglo-Iranian Oil Company Limited 9 per cent. Cumulative Second Preference Stock	413
£1,148 2 per cent. Savings Bonds 1964/67	1,000
	<hr/>
	£1,887
	<hr/>
	Cost
MODIFIED SUPERANNUATION SCHEME	
£4,709 4 per cent. Funding Stock 1960/90	£4,709
£1,536 3 per cent. Funding Stock 1959/69	1,529
£1,886 3 per cent. National Defence Stock 1954/58	1,841
£2,000 3 per cent. Savings Bonds 1960/70	2,000
	<hr/>
	£10,079
	<hr/>
	Cost
FUND FOR REHABILITATION OF BUILDING	
£2,500 3 per cent. Savings Bonds 1960/70	£2,500
	<hr/>
	Cost or value when received in trust
TRUST FUNDS	
Dr. Aldred Trust.	
£154 3 per cent. War Stock 1952 or after	£211
Art Congress Studentship.	
£1,000 3 per cent. Defence Bonds (issued Dec. 29th, 1945)	£1,000
£121 3 per cent. Savings Bonds 1960/70	121
£391 3 per cent. War Stock 1952 or after	399
	<hr/>
	1,520
R. B. Bennett Empire Prize Trust.	
£1,500 3 per cent. Savings Bonds 1960/70	1,500
Sir George Birdwood Memorial Fund.	
£735 3 per cent. War Stock 1952 or after	674
Selwyn Brinton Trust.	
£1,000 3 per cent. Savings Bonds 1955/65	1,000
Alfred Davies Bequest.	
£2,039 3 per cent. Savings Bonds 1960/70	2,039

INVESTMENTS—continued

INVESTMENTS—continued									
Le Newe Foster Trust.									
£140	34	per cent.	Conversion Stock 1961 or after	...	...	...	...	...	£100
£42	34	per cent.	War Stock 1952 or after	...	...	...	...	...	40
£200			Birmingham Corporation 34 per cent. Redeemable Stock 1957/62	...	...	...	...	...	200
John Fothergill Trust.									
£272	34	per cent.	War Stock 1952 or after	...	...	...	...	...	240
Thomas Gray Memorial Trust.									
£9,046	34	per cent.	Conversion Stock 1961 or after	...	...	...	...	...	7,460
Howard Trust.									
£511			British Transport 3 per cent. Stock 1978/88	...	...	...	...	...	511
Owen Jones Memorial Trust.									
£474			3 per cent. Savings Bonds 1955/65	...	...	...	...	...	474
Neil Matheson McWharrie Trust.									
£359			3 per cent. Savings Bonds 1965/75	...	...	...	...	...	359
Dr. Mann Trust.									
£1,628	34	per cent.	War Stock 1952 or after	...	...	...	...	...	1,000
Mulready Trust.									
£111	34	per cent.	War Stock 1952 or after	...	...	...	...	...	110
North London Exhibition Trust.									
£135	34	per cent.	War Stock 1952 or after	...	...	...	...	...	185
Sir William J. Pope Memorial Fund.									
£3 57			3 per cent. Savings Bonds 1965/75	...	...	...	...	...	367
Russian Embassy Prize (founded in 1919).									
£100	34	per cent.	War Stock 1952 or after	...	...	...	...	...	91
Benjamin Shaw Trust.									
£94	34	per cent.	War Stock 1952 or after	...	...	...	...	...	125
John Stock Trust.									
£70	34	per cent.	War Stock 1952 or after	...	...	...	...	...	100
Dr. Swiney's Bequest.									
Freehold Ground Rents									£1,891
£3,498			4 per cent. Consolidated Stock	...	...	...	...	...	3,000
£976	24	per cent.	Savings Bonds 1964/67	...	...	...	...	...	850
Trevelyan Wood Lecture Endowment Fund.									
£390	34	per cent.	Conversion Stock 1961 or after	...	...	...	...	...	374
Calden Memorial Fund.									
£355	24	per cent.	Defence Bonds	...	...	...	...	...	335
Thomas Holland Trust.									
£600	24	per cent.	Treasury Stock 1975 or after	...	...	...	...	...	417
E. Frankland Armstrong Trust.									
£541			3 per cent. Savings Bonds 1960/70	...	...	...	...	...	506
Joseph Paxton Memorial Trust.									
£1,138			4 per cent. Consolidated Stock	...	...	...	...	...	1,000
A. C. Bosson Lecture Endowment Fund.									
£612	24	per cent.	Savings Bonds 1964/67	...	...	...	...	...	500

TRUST INCOME AND EXPENDITURE
for the year ended 31st December, 1953

	Unexpended Income 1st Jan. 1893.	Income received during year.	Expenditure on lectures, prizes and administra- tion.	Amount applied to Society's General Purposes.	Unexpended Income carried forward 31st Dec. 1893.
	£	£	£	£	£
Dr. Aldred Trust	13	5	1	—	17
Art Congress Studentship	212	47	84	—	175
R. B. Bennett Empire Prize Trust	52	45	5	—	92
Sir George Birdwood Memorial Fund	123	23	3	—	143
Selwyn Brinton Trust	219	30	—	61	230
Le Neve Foster Trust	20	13	16	—	17
John Fothergill Trust	79	9	1	—	87
Thomas Gray Memorial Trust	265	317	380	—	202
Howard Trust	139	15	1	—	153
Owen Jones Memorial Trust	75	1	—	—	88
Seal Matheson McWharrie Trust	6	11	22	—	Dr. 2
Dr. Mann Trust	Dr. 22	36	34	—	Dr. 20
Mulready Trust	14	4	—	4	—
North London Exhibition Trust	83	5	1	—	87
Sir William J. Pope Memorial Fund	25	11	16	—	20
Russian Embassy Prize	56	4	—	—	54
Benjamin Shaw Trust	23	3	15	—	11
John Stock Trust	47	3	1	—	49
Dr. Swiney's Bequest	100	229	15	174	200
Trueman Wood Lecture Endowment Fund	11	33	34	—	10
Cadman Memorial Fund	22	8	—	—	30
Thomas Holland Trust	30	15	31	—	14
F. Frankland Armstrong Trust	24	16	1	—	39
Joseph Paxton Memorial Trust	23	45	3	—	65
A. C. Bosson Lecture Endowment Fund	7	15	2	—	20
	1,728	£1,020	£693	£239	1,819
Dr. 22					Dr. 25
	£1,706				£1,794

PRESERVATION OF ANCIENT COTTAGES FUND. INCOME AND EXPENDITURE ACCOUNT for the year ended 31st December, 1953

1953	£	1952	£
Insurance, etc.	10	Interest on Investments	47
Repairs to National Trust Cottages at Chiddingstone, Kent	351	Rents receivable	28
Excess of Income over Expenditure transferred to Capital Account	—	Excess of Expenditure over Income transferred to Capital Account	286
65	—	—	—
(25)	£361	£361	£75

BALANCE SHEET, 31st December, 1953

1953	£	1952	£
Capital Account—		Cottages at Drayton St. Leonard (James Cranstoun Bequest) as fixed in 1932	1,000
Balance at 31st December, 1952... ..	3,249	£500 3% Savings Bonds, 1955-65 at cost	500
Deduct: Excess of Expenditure over Income as above	286	£132 3% Savings Bonds 1960-70 at cost	132
17. 65	—	£556 Agricultural Mortgage Corporation Ltd. 4½% Debenture Stock, 1961-91, (James Cranstoun Bequest) at cost	541
3,249	2,963	£55 Hampstead Garden Suburb Trust Ltd. 5½% Debenture Stock at par value... ..	55
J. Creditor	—	(Market Value £1,225—1952 £1,177)	1,228
ROBT. W. HOLLAND		Debtors:	
PETER A LE NEVE FOSTER	Treasurers.	Royal Society of Arts ...	612
		Income Tax recoverable etc.	14
		Balance with Bankers	109
£2,250	£2,963	£2,963	£3,250

Report of the Auditors to the Council and Fellows of the Royal Society of Arts.

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Fund so far as appears from our examination of those books. We have examined the above Balance Sheet and Income and Expenditure Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the Balance Sheet gives a true and fair view of the state of the Fund's affairs as at 31st December, 1953 and the Income and Expenditure Account gives a true and fair view of the income and expenditure for the year ended on that date.

5, London Wall Buildings,
London, E.C.2
4th June, 1954.

DELOITTE, PLENDER, GRIFFITHS & CO., Auditors
Chartered Accountants.

SHOPS AND SHOPKEEPING THROUGHOUT THE AGES

A paper by

PROFESSOR A. E. RICHARDSON, R.A., F.R.I.B.A.,

*read to the Society on Wednesday, 10th February,
1954, with the Right Honble the Earl of Rosse,
M.B.E., F.S.A., Chairman of the Georgian Group,
in the Chair*

THE CHAIRMAN: I feel that it is a great honour to have been invited to preside this afternoon. While I have had the good fortune to preside from this very comfortable chair once or twice in the past, it has always been on behalf of some other society that had been lent the premises, and I have never before been in the position of presiding for the Royal Society of Arts itself. I feel as a guest that it is a signal honour.

'Shops and Shopkeeping' is indeed a fascinating subject since it is obviously of interest to all of us, old and young, men and possibly ladies even more, but I do feel that we are terribly apt to take everything to do with shops very much for granted because they are so much part of our daily life from earliest childhood up. It is, if one comes to think of it, an art in itself: how to run a shop, how to present one's goods and how to induce people to come in and buy them—a very complicated art. There are a whole lot of different methods by which one can attract custom and display goods more or less attractively, and the more one studies it in the past, the more one realizes what differences there can be. Equally to-day, if one is fortunate enough to travel widely, as I have been fortunate in my earlier days, one can see how very different the arrangements, say, of an oriental bazaar, are, or those which I found particularly fascinating in the Far East. Some of the methods of presentation in China might well be copied by our more enterprising shopkeepers here.

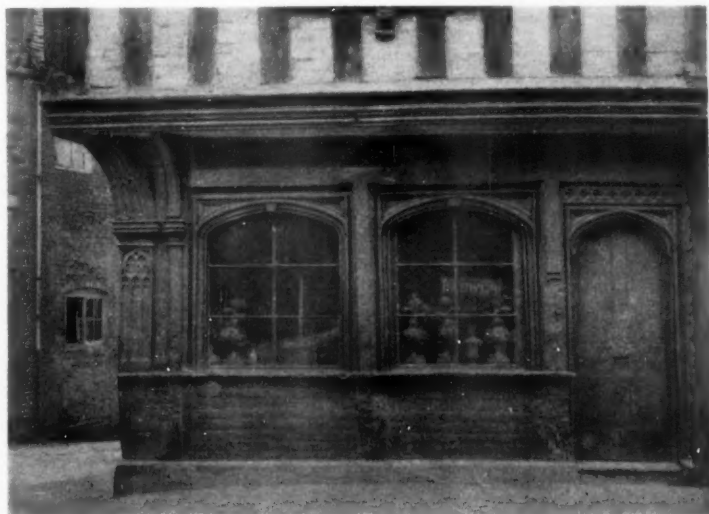
Although our modern shops are very wonderful in many ways and certainly succeed in attracting us in all too successfully on occasions, there is a great deal we can learn from other countries and from the past. They can teach us a great deal, and it would be a great mistake to think that our modern shopkeepers know all the rules. I think our speaker will have a good deal to say about that subject, about which I know his feelings are very strong, and I will not attempt to anticipate it. I can think of no-one, in fact, better qualified to speak on this fascinating subject than my old friend Professor Richardson. Funnily enough I have never heard an address before on this subject. No doubt many of you have, but it has never come my way, and I count myself singularly fortunate that I should hear my first from so great an authority on the subject as Professor Richardson. You know, most of you, I am sure, as well as I do, how wide his interests are and how particularly well qualified he is to speak on the architectural side of this subject. I am indeed proud to be in the chair for him this afternoon. I am sure that you are all looking forward with as keen anticipation as I am to hearing the many interesting and possibly provocative facts which the Professor is going to bring to our notice, and so I will not stand between you and him any longer.

The following paper, which was illustrated with lantern slides, was then read:

THE PAPER

Extensive experience and knowledge of architecture is of little avail if it is not accompanied with respect for tradition and sympathy with human foibles, for it is common knowledge that the ideals of one age become part of the customs of a succeeding age, and in this way continuity of idea is made certain. Even shops and shopping have their connection with the remote past, despite the obscurations and falsities which progress has decreed.

When shops started as such cannot be stated. We know of the shops of Pompeii, the emporia of Ancient Rome, the markets and the individual open shops of the Middle Ages. Viollet le Duc has given illustrations of the latter and it is possible to trace English examples which still exist in York and Chester. In the sixteenth century changes were brought about, as can be seen in France, at Orleans, Dijon, Tours and other cities. Many of the handicraft trades were carried on within the shops in full view of prospective customers, certain finished articles being exposed for sale. With the exception of craftsmen such as clock makers and gold and silversmiths special protection against robbery was not provided. Only in essential circumstances were goods on view during shopping hours. In the case of grocers, drapers, upholsterers and potters, the principle of a lock-up establishment was fully understood. In medieval London, the retail trades were situated within sound of Bow Bells. Cheapside, as the name



Medieval shops in Shrewsbury, built about 1460. The glazing is modern

implies, was the chief centre. The bakers were in Bread Street, the milk sellers in Milk Street, the poulterers at Leadenhall, the fishmongers at Billingsgate, the candle makers in Thames Street, and the clothiers in Cloth Fair. We have another instance of this in the City of York, particularly the situation of the Shambles or Butchery.

By the seventeenth century the medieval system of shopkeeping had reached its zenith. Goods were displayed behind leaded windows not much larger than those in use for houses. Shops and trades were distinguished by swinging signs and the fronts were protected by posts. It is interesting to note how the open shops of the Middle Ages are still retained by poulterers, fishmongers and country butchers. The Great Fire of London transformed shopkeeping as it did the general character of architecture. The influence of the shops of Holland and of France became apparent in the design of the ground storeys of shopping premises in the principal London streets. Reference to views dating from the time of Queen Anne will give a very fair idea of the general aspect of shops of the early eighteenth century.

It was at this period that architects were called upon to exercise their skill in providing larger windows at the ground floor level. There are several examples at Chester showing how this was done. There is also the drawing of the front of the Chelsea Bun House and the window treatments of many inns and taverns. Such things have been carefully recorded by the genius of William Hogarth, whose prints of London give details of shops long vanished. The humour of



Cheapside, London, in 1702: this print shows the various houses and shops rebuilt after the Great Fire of 1666. The projecting pences over some of the shops were intended to protect goods exposed outside the shop windows

Beer Street and the sordid state of the thoroughfare given over to the sale of gin will be familiar to many of this great artist's admirers. Here we have a perfect illustrated index to the rhymed scenes recorded by John Gay in *Trivia*, and also to the later times of Rowlandson. The moral purpose of these prints was terrific, for they showed intelligent Londoners the contrasts of social life and everyday customs.

It was not only the comic aspect, however, which constituted the great artist's genius, but his seeing eyes which noted facts of building. We see the beautiful side by side with the pathetic.

The great prosperity which came to London during the first half of the eighteenth century was due as much to the statesmanship of Sir Robert Walpole as to the enterprise of the London merchants who ventured on overseas trade. Despite the South Sea Bubble, which brought widespread ruin to all ranks of society, England was entering upon new activities destined to give rise to the industrial revolution. London in early Georgian times was not only the British emporium, but it was the centre for many of the flourishing by-industries. London-made goods were world renowned. The book on trade cards recently published by Sir Ambrose Heal makes that clear. Birmingham goods were of equal excellence. England was famous for clocks, watches, silverware, china, pewter, woollens, paper hangings, building commodities, furniture, tin ware, ironmongery, locks, mirrors, picture frames, wheeled carriages, sedan chairs, fire engines, leather buckets, shoes, books, stationery, in fact everything we find in the more specialized museums to-day. Small wonder that these goods found buyers in Turkey, Spain, America and India. They were carried in British ships to distant markets and, of course, certain rare foreign goods were imported and duly appeared on sale in London. Upon such facts and causations depends the story of eighteenth century shopping. It is, therefore, impossible to dissociate an account of the design of shops from the rise of the princely merchant class from middle-class prosperity or to ignore the sturdy independence of the shopkeepers of London and other places. For these shopkeepers of the olden time have become legendary. They represent an interest which only survives in a few rare instances, but they were our forebears and we should be proud of the fact. For the world went very well in those days. What prompted Daniel Defoe to write the *Compleat Tradesman* but a curious insight and regard for his fellow tradesmen? It should not be forgotten that the first English novelist was also in trade for a time. It was Defoe who wrote details of the fitting up of a pastrycook's shop.

In the days of the first two Georges shopkeepers were not too proud to live over their shops. They could rely on their apprentices to take down the shutters, open shop each day and set things in readiness. In course of time the apprentice became the journeyman, married the daughter of the house and was allowed to have his name on the fascia or stallboard. Continuity was thus assured. The elegant shop fronts of London came into being about this time (1756). They were glazed with crown glass, the woodwork grooved at sill and head level to receive panelled shutters which could be bolted and barred into place at night.



A well-known London shop of the late eighteenth century, built 1780. The contrast of segmental windows, straight cornices and fanlights, set in advance of the building line, enhances the quality of the building over

The interiors, too, began to take on an elegance hitherto unknown. Some were fitted with internal glazed cases, the walls were panelled, the counters suitably arranged. There were chairs for lady buyers, elegant brass chandeliers to light at nights. The shops opened directly on to shop parlours, the latter discreetly arranged so that the master could take his ease, supervise his assistants and step out to greet prospective customers, as need arose. It was a courteous way of doing business.

A few compliments, a few touches of genuine good feeling, a quip here and there, did much in those days. Rarely do you encounter it to-day, except in Dublin and in one or two exceptional shops in London and Edinburgh. There was once an art in shopkeeping; alas, this has almost vanished.

How analogous, how closely applicable all this is to the age distinguished by the works of Robert Adam. The period 1760-1800 was surely the most distinguished in the annals of shopping. Cheapside was famous for clock makers and jewellers, and so was Fleet Street. The china shops had left Paternoster Row for St. Paul's churchyard. Ludgate Street, now Ludgate Hill, was noted for the mercers, haberdashers and furniture shops. The shops of the Royal Exchange were patronized by bankers and merchants: country buyers flocked to Ludgate and St. Paul's. The booksellers were in Paternoster Row and certain enterprising glass makers, silversmiths, gunsmiths, tailors and hatters had left the City



A shop front in York of the early nineteenth century, about 1817: this is the finest shop front in the city of York, if not in the whole of northern England. The beauty of the design inheres in the segmental windows and the carved coat of arms. The front was originally designed for a drapery establishment

to open shops in the Strand. You can see some of these firms to-day, still flourishing after two centuries.

From illustrations in William Paine's book and from other contemporary sources, such as Malton's views and guides to London, you can obtain very accurate information regarding the design of the shop fronts of the reign of King George III. Apothecaries' shops at this juncture took the palm for elegance; the pastrycooks and the confectioners followed very closely. Berry's in St. James's Street, Lock's the Hatters, Birch's (now in a South Kensington Museum) and Fribourg & Treysers in the Haymarket, should be visited. Lately there has been a return to this form of design with marked success in Pall Mall, St. James's Street, Blackheath, and many other places. The value of the small shop is gradually being understood.

In the fitting up of shops much was due to the taste of Sheraton, the designer of elegant furniture from 1790 to 1815. But the prime mover in shop front design, as in many other things at this time, was the famous Henry Holland, whose twin shops in Piccadilly, forming the entrance to Albany, were much admired by Londoners in those days.

The pre-Regency age, 1790-1810, saw cultured Londoners taking a new interest in shopping. The elegant works of distinguished architects did not fail to impress the master builders and carpenters who engaged in the specialized trade of shop fitting. This age recorded in the writings of Jane Austen, Charles Lamb and Maria Edgeworth was also the time when Morgan and Saunders had a large store of furniture, when Lackington's Temple of the Muses in Finsbury and Ackerman's Repository of Art in the Strand thrilled young ladies from boarding schools and prompted their parents to visit these establishments in order to buy boxes of water colours, desks, tables and framed transparencies. There was satisfaction in driving in a fashionable barouche to do one's shopping and to be treated with courtesy. Even if the Mr. Sohos of that time were disdainful, there were courteous folk in the drapers' and silk mercers' shops. As for the silversmiths and jewellers, they were the most polite of all.

When we refer to the shops and interiors of 1790-1815, to say nothing of the goods displayed, we are impressed by the contrast between then and now. I will dwell on this at greater length in due course.

But new ideas were creeping in, for England was gradually winning the war against Napoleon, who had called the English 'a nation of shopkeepers'. There were rumours, too, that the French shops in Paris were models of beauty. The few illustrations smuggled from France to England, via Hamburg, had shown that all was not so depressed across the Channel as the papers made out. The patronage of shopkeepers by the Empress Josephine had led to a revival of French internal trade. When peace came after Waterloo the English nobility and gentry who made the thirty-six hour journey to Paris saw for themselves how superior the Paris shops were. They appeared to embody the very philosophy of humanity and good taste, and what was more they did not disturb the character of the buildings of which they formed part. When Nash was completing Regent Street these facts were taken into account, with the result that many insular ideas were recast and most praiseworthy attempts were made to give appropriate character to the different trades. Regent Street became the talk of Europe. Shopkeepers were lured from the City and the Strand to try their fortune in the West End. The shops of St. Giles, Bloomsbury, of the Oxford Road, and even those in Bond Street, were contrasted with the stately examples which the associates of John Nash had created.

The growth of an aristocratic village in Mayfair, accompanied by the development of terraced mansions in urban surroundings at Regents Park, ensured the success of Regent Street as a modish shopping centre on the grand scale. It was a place for carriage folk, and everybody knew it. But Bond Street still retained its popularity as a place for saunterers and shoppers who enjoyed taking their own time buying and choosing, strutting and ogling the ladies.

There can be no doubt that the period of elegant shop fitting was at its height just prior to the Regency. Most eighteenth century shops had been formed within the ground storeys of earlier houses. This meant considerable ingenuity in construction, for iron beams were unknown. Gradually the use of cast-iron columns led to greater daring. It is of interest that the disembowelling process goes back so far.

When John Nash designed the blocks of shop premises in Regent Street, he was faced with the difficulty of placing lightly designed shops beneath heavy architectural treatments. The various expedients he adopted are of great interest.

The European peace of 1815 made London the first city in the world, and this led to many street improvements. From 1815 to 1830 new shopping premises were being erected in the City, the West End, and the suburbs. It was now that English goods were in demand in all countries. France, however, still led European taste for jewellery, clocks, silks, satins and metal work.

Apart from the fashionable shops in the neighbourhood of St. Paul's, Fleet Street, and the Strand, there were the smaller shops of outlying parishes and the suburbs. De Quincey has given a picture of the small draper's shop in Ratcliff Highway kept by the Marrs, who were murdered there. There were similar shops in every country town from Berwick-on-Tweed to Penzance. They can be seen in the Lowlands of Scotland, in Ireland, and in Wales. They are generally of the segmental bow-windowed type and have cottage relations all in the shape of diminutive bows. The more the subject is investigated the more innumerable are the examples to be recorded. How right Napoleon was in saying 'the English are a nation of shopkeepers'!

Among those architects who specialized in shop design was George Maddox (1760-1843). His father was a builder at Monmouth, and while still a young man he obtained work in the office of John Soane. He favoured Greek details



A shop front in Bond Street, London: this is typical of the reign of William IV and retains all the characteristics of the period of its erection

in his designs. His best shops were a chemist's in the Strand opposite St. Mary-le-Strand and another similar shop for Godfrey & Cooke in Southampton Street (both have been demolished). The chemist's shop he built in Conduit Street was long renowned. It is possible that George Maddox designed Messrs. Savory & Moore's shop in Bond Street. In 1836 we find him designing the shops in Tavistock Place, Woburn Square. The finest example, the chemist's, was destroyed during the late war. It is also conjectured that George Maddox designed the shops in the main street at Woburn in Bedfordshire for the Bedford Estate. No other architect at that time could have displayed such taste for this form of design.

This was the period also of very generous treatments for the interiors of large shops, as for example the Western Exchange in Old Bond Street, Messrs. Morgan & Saunders' furniture store and Messrs. Nicholls' furniture store in Regent Street. Despite the attractions of Regent Street, Bond Street maintained its reputation as the ideal fashionable shopping street. The shops were small, the goods displayed were of the very finest, the shopkeepers and their assistants were refined, the customers were of the first rank. Prices were high but persons often were prepared to submit to the rules of high-class trading. The parlours of these shops were as elegantly furnished as the morning rooms of West End mansions.

Retail trading had spread very widely in the reign of the last of the Georges: hence the alterations and additions to older houses, and the general improvisation attending individual business development. The streets with their shops were regarded as continuous bazaars to be viewed and patronized direct from the pavement. Such is the force of tradition that this is still the case to-day. Bazaars and arcades, however, were becoming fashionable as sauntering places. In the past the shops of the Royal Exchange in the City, the New Exchange, and of Exeter Exchange in the Strand, formed the only shopping centres under cover. The Pantheon in Oxford Street had become a bazaar with stalls for millinery, jewellery, knick-knackery, toys and music. There was also a gallery of pictures for sale. The conservatory in the oriental style was occupied by florists, bird fanciers and shops for the sale of monkeys, squirrels and goldfish. The Soho Bazaar in Soho Square was renowned for its bargain counters: 400 saleswomen were employed. The rent of a counter was only a few shillings daily. The Burlington Arcade, Piccadilly, designed in 1830 by Samuel Ware, exists almost as it was designed except for the two hideous main entrance features. Covent Garden shops were arranged for florists and fruiterers. These shops still form part of the market. The bazaar in Baker Street at one time housed Madame Tussaud's Exhibition and served as a carriage repository.

The Western Exchange was situated in No. 10 Old Bond Street. The Lowther Arcade in the Strand was occupied by proprietors of French, German and Swiss toy shops. It was thronged with children and their nurses. The Lowther Bazaar opposite had similar interests. The Exeter Arcade was situated in Wellington Street. The Opera Colonnade ran round the far side of the Queen's Theatre (only the Royal Arcade on the west side now exists). The Piazza, Covent



Regent Street, London, in the late 'eighties: James Pennethorne's removal of the Doric colomnade and the substitution of a continuous balcony was one of the great architectural achievements of the mid-nineteenth century

Garden, was formerly a fashionable shopping centre. The Pantechnicon in Pimlico was a bazaar for the sale of carriages, pianos, furniture, etc. The new bazaar in New Oxford Street became Messrs. Glave's. There was another great bazaar in the Islington Road for the people of Islington.

The desire for greater window display led to the introduction of plate glass in 1830, and this brought new ideas of design. Windows could be made larger; why not bigger shop fronts? Accordingly, cast-iron beams were used to increase the span of openings and cast-iron columns and stanchions took the place of timber supports.

In France architects had long experimented with metal for shop fronts. There had been many successes for different styles of business. Illustrations of these works had been brought to London, but such were the difficulties of setting up special foundries and obtaining patterns that shop fronts continued to be designed in wood.

Fascias terminated by consoles, brass stall board plates and arched divisioning signalized the taste of the 1840s. But something of the elegance of the 1790s had been transmuted into the fittings of these later shops. The stucco decorations of the ceilings with Greek frets, egg and tongue and honeysuckle, patterning proclaimed acquaintance with authoritative text books. Drapers' and milliners' shops were well fitted with nests of drawers, mahogany counters, mirrors and cheval glasses. The same regard for elegance accompanied the interior arrangements of mercers and haberdashers. It was, however, the apothecaries and the

chemists who excelled the jewellers, gunsmiths, tailors and hatters. The pastry-cooks were not far behind in the display of attractive decoration, particularly glass. The distinctive note of elegance was now usual in all West End shops, particularly those in Bond Street, Piccadilly and Regent Street. It is not surprising, therefore, to find that London shopkeeping was emulated in provincial cities and towns in all parts of the country. The grocers' shops of Edinburgh and Glasgow, the apothecaries of Aberdeen, as well as the principal shops of Perth, Kelso and Stirling, spoke of new ideals in the sale of goods.

There cannot be the slightest doubt that all these improvements were due to the interest of architects who specialized in this branch of professional activity. For example the Newcastle architects, Dobson and Green, who were responsible for carrying out Grainger's projects in that city, achieved many minor successes which have passed almost unnoticed. Foulston and Wightwick at Plymouth also drew attention to the value of architecturally designed shops. It should be recalled that French architects during the twenty-five years following peace had changed the aspect of the principal shopping thoroughfares of Paris. But the French designers were fortunate in having the precedent of the First Empire upon which to base their innovations. Plate glass, larger windows and hermetically sealed show cases had also made shopkeeping more efficient.

By 1848 in London the small shop was giving place to the large emporium. Paris could already show one or two *magasins* and many arcades where shopping under cover was popular.

Further changes in shop design anticipated the Great Exhibition of 1851. Alterations were allowed to the original Regent Street shops. Nash's colonnade to the quadrant was removed and replaced by Pennethorne's balcony, a very ingenious treatment indeed. A portion of Swan and Edgar's shop was reconstructed in the Elizabethan style and requests were made to the Commissioners of Woods and Forests by shopkeepers for permission to take down party walls and increase show space. Fresh names began to appear on fascias as old established concerns changed proprietorship. There were refurnishings within to correspond with novel treatments without. Curiously enough, respect for tradition was maintained by chemists, jewellers, hatters and shoemakers. The drapers were the greatest innovators and they were followed by those who dealt in provisions.

Butchers, poulterers, fishmongers and greengrocers alone maintained traditional open shops with slab counters extending to the pavements. Among the novelties of this period was the cigar divan elaborately fitted up in Turkish or Moorish taste. While to some extent the urge for improvement in shopkeeping was inspired by the Great Exhibition of 1851, the real implementation came from the mass production of goods in the North and Midlands. Cutlery and hardware from Sheffield, pottery from Staffordshire, jewellery, toys and bric-à-brac, from Birmingham, woollen goods from Yorkshire and Lancashire, linen from Ireland and Scotland, had first to be exhibited in London in order to proclaim its worthiness for export abroad. For the next fifty years the great expansion of manufactured goods would continue, prices would be reduced to a minimum to



Late nineteenth century shops and offices in Glasgow by Greek Thomson: the architectural frame to the individual shops unifies and strengthens the base of the building

accord with the mechanization of industry. It was symptomatic of this age of illusion that the small shop should be replaced by the great store, that hand-made goods should be disregarded by the newer population, that certain shopkeepers would no longer make goods on the premises in full sight of customers, that all in fact should be polished and refined. From 1850 to 1870 the style of the London shop front changed as new ideas came from France and America. Larger and even larger spans for shop openings were characteristic. Existing buildings were shored up, steel girders were inserted, supported on stanchions. Plate glass in large sheets was regarded as necessary to every trade. Even so there were attempts at treating the fronts in a seemly manner, but the effect of an avalanche of building material resting on the knife edge of plate glass could not be gainsaid.

It was during the next thirty years (1870-1900) that the demand for shop fronts almost entirely of glass increased. Paris as usual led the way; London followed. Rome, Turin and Milan, partly met the demand by building shopping arcades, thereby preserving the character of the main thoroughfares. In Glasgow the ingenious Alexander Thomson invented a system of framing in stone which imparted visual solidity to the building above.

It is to be regretted that very few shopping establishments of architectural distinction were erected in London at this time. The London shopkeeper simply

refused to countenance visible supports which interfered with the glass frontage of his shop.

The twentieth century brought new fashions for stores in Westminster, Kensington, Brompton and Bayswater. In 1906 came the rebuilding of Regent Street and this was extended over the next ten years. This attempt to renew the character of Nash's street cannot be regarded as successful. The scale of the buildings was increased out of all proportion to the formation of the street. In addition the blocks of buildings are megalithic in character and construction. The most successful West End store of this period is in Wigmore Street. The great store in Oxford Street, designed in the Chicago taste of half a century ago, is depressing.

The authentic story of London's shops begins with the opening of the first Royal Exchange by Queen Elizabeth I in 1571. In that year a range of shops fitted with shutters and having storage accommodation below astonished and delighted Londoners. The Queen's visit to the City was nothing unusual. There was no West End. Nobles lived in close proximity to merchants, shopkeepers, artificers and ordinary folk. Cheapside boasted a continuous row of shops on either side of the thoroughfare. There were shops and inns in the streets and alleys round old St. Paul's. There were shops, warehouses and almshouses, in Thames Street as there were in Fenchurch Street and in every ward within the city walls. But the main shopping centre was, as its name implies, 'Cheapside'. The building of the new Bourse was significant; it implied the suppression of the German 'Hanse' which had been situated within the walls of the steel yard for centuries. The Queen determined to follow the advice of her ministers, forbidding the Hanse merchants to export English wool. The steel yard merchants promptly appealed to the Diet of the Hanseatic League at Bruges, who retaliated by expelling the English company of merchant adventurers from every town in Germany. Elizabeth replied by ordering every German merchant to leave and this was effected in 1597. In this way the English became a nation of independent shopkeepers.

We know from old drawings, sketches and prints, how the shops of London appeared in Stuart times. We can reconstruct the shops which were familiar to Samuel Pepys before the Great Fire. We know the aspect of the streets as they were in the reign of King Charles II and Queen Anne. From Hogarth's engravings we obtain intimate knowledge of the streets by day and night during the reign of the first two Georges. With the illustrations of King George III's long reign we are brought into direct touch with social customs which are not unlike those of to-day. Malton's views of London and Westminster, for example, give details of shops and customers. We can reconstruct the lamps, the lettering and enter into the spirit of an age which evokes regrets.

From these illustrations can be gathered facts concerning the character of former London shopkeepers. They seem to have been content to improvise their shops on the ground floor of private houses. There was in fact a definite system then in vogue to adapt private houses of an earlier date to the purposes of shops. This was due to the development of the West End of London. In the

days of Charles II, after the Restoration, the nobility and gentry moved out of the City. At first they were quartered in parts of Bloomsbury near Southampton House. Then they took up new quarters in, for example, St. James's, Piccadilly and Mayfair. Squares were formed and new streets constructed. It was natural for the city shopkeepers to follow their customers. The extension of shops from Cheapside to Ludgate Street, Fleet Street and along the Strand was followed by similar expansion along Newgate Street to Holborn and St. Giles's, Bloomsbury. In this way the inner parts of Georgian London became popular. At the close of the eighteenth century London expanded in every direction. South London, already developing at Kennington, had thrown tentacles towards Deptford and Greenwich. London's three river bridges had made this expansion possible. Each residential district created its own shopping area, as for instance Lamb's Conduit Street for Holborn, High Street, Bloomsbury, for the Parish of St. Giles's, Bond Street for Mayfair and the Haymarket for Leicester Fields. The few shops in St. James's Street were patronized by the court circle. And now at this time small shops sprang up in all directions. Islington, Shoreditch and Marylebone, each and severally boasted elegant shops. The enormous extension of London's shopping interest was started along the great trunk roads. For example, the Old North Road to Ware through Kingsland and Stoke Newington began to assume the characteristics of ribbon development. We have, therefore, the evidence of three characteristic expressions of English shopkeeping, even at this early stage, namely, adaptation of old buildings, shops of different size, and introduction of lettering on the surface of the building over the shop. Reference to contemporary guide books giving illustrations of rows of shops will confirm these remarks.

When John Nash embarked on the great task of giving London a shopping street of unified design he had in mind the subordination of the shops to the architecture, the control of lettering and to a general seemliness. Even he could not persuade all the shopkeepers to adopt his suggestions. The Commissioners of Woods and Forests found it more expedient to humour prospective tenants. Nash in this great work had transferred the retail shopping interest from Cheapside and St. Paul's Churchyard to the West End, while Bond Street remained for the exclusive customers of Mayfair. Regent Street attracted the whole of London. General Von Blücher, when visiting London after the Battle of Waterloo, on seeing Regent Street in all its new splendour is said to have remarked: 'What a place to loot!' From 1820 onwards London shopkeepers vied one with another to expand their premises. By 1840 the era of the great emporium had come. There were both successes and failures, and so the race for big shopping business went on until the end of the nineteenth century. Great retail establishments became the feature of West End trading. Bayswater, Brompton, Kensington and Fulham competed with Regent Street, Oxford Street and Baker Street. The shopkeepers in the Edgware Road had their rivals in Upper Street, Islington, and High Street, Camden Town. Brixton appeared as a rival shopping centre to Holloway, while places as far distant as Richmond and Croydon in Surrey boasted shopping centres equal to those in the heart of the Metropolis. This was fifty

years ago; what of the situation outside London to-day? Every great city has its large stores on the American model. The quiet dignity of Princes Street, Edinburgh, has been disturbed by huge blocks. Grey Street, Newcastle, has lost its former dignity. Sauchiehall Street, Glasgow, is nondescript. The main shopping street at Liverpool wears a tawdry look, while the principal shopping street of Manchester has fallen from its proud estate. And so the list of untidy shopping streets could be extended to New Street, Birmingham, to Bristol, Gloucester and Bath, where Milsom Street alone retrieves the fall from grace. Across the Irish Sea Dublin, alas, has allowed the shops of Grafton Street to become vulgarized and the shops of Belfast are in similar distress.

It is sad to think that such deterioration of ideals should be so characteristic of a nation once extolled by Napoleon for its shopkeeping. Judging from external evidence, we are fast becoming a nation of inefficient shopkeepers. The big stores and those large establishments which owe their fame to the pioneers of the retail trade still maintain the lead in organization in so far as the internal arrangements of the premises go. The departments are well planned, in some cases beautifully designed and decorated, the goods being superb. It is the exteriors of these buildings which are so depressingly commonplace, even vulgar. The effect of night lighting merely enhances the general expression of



The early twentieth century front of Debenhams & Freebody's in Wigmore Street, London: shops and entresol are combined within a continuous arcade

sordid inefficiency. All the egregious mistakes of four centuries of British shopkeeping seem to be embodied in the great shops of to-day. As for the lesser shops in all the by-thoroughfares, what can be said of them? There are, of course, many survivals from other days to prove the value of tradition. But we seek in vain for the superb chemists, jewellers, pastrycooks, tobacconists and grocers' shops once so familiar in England. There may be some excuse for the shopkeepers of northern cities whose taste has been spoiled by the effects of the industrial revival, but there is not the slightest excuse for the mediocre ideas of southern shopkeepers whose eyes have remained closed. Distorted lettering, ill-proportioned vitreous fascias, chromium plate, huge sheets of plate glass, crowded window displays, and other faults, proclaim ideals which are false.

It is equally difficult to give the reasons for the general decline of taste in shopkeeping as it is to suggest a remedy.

We know that industrial interests demand a show case in the capital city; we agree that the retail trade forms part of the national turnover. We know only too well that many business premises have been improvised out of building already mutilated. We have grown accustomed to political aspirations and we are apathetic when we are reminded of the endless sprawl of London over the adjacent Home Counties. Under these conditions what is the retail shopkeeper to do? If he refuses to make his shop front vulgarly resplendent, he is classed as bankrupt. If he reduces the window display he loses custom. If he is persuaded to adopt legible lettering his shop is lost in the welter of signs all around.

Small shops vary very much in relation to one another and to the district in which they are situated. Thus the small shops in the vicinity of Chelsea and Kensington attempt a distinction which would appear strange in Streatham or Edmonton. The provision shops of Soho recall similar retail shops in Paris, Milan or Rome, and to some extent the edible goods are protected. The average provision shop in London, like the butchers, poulterers and the fishmongers, has perishable goods openly displayed.

We have, therefore, to consider the question of inefficient shopkeeping from the broadest as well as the closest angle. We have to focus the whole subject from the artistic, historic and economic standpoint. The issue really demands a revision of retail shopkeeping. First there is the question of taste in the design of shops. This is a question for architects, whose duty it is to educate public opinion. Simplicity should be the keynote; not the mechanized look which makes all work appear the same, but a dignified expression in the treatment of the shop. It should be suggested to the prospective client that smaller shop windows are not only more attractive but they are more manageable than great glass-fronted showcases. The main objective should be to attract customers within, not keep them outside the sheet of glass. Lettering on fascias should be completely revised. There should be neighbourliness between shopkeepers in the treatment of the exteriors of their shops. You will see for yourselves the absurdities which demean the shops of the Strand from Charing Cross to Temple Bar. Co-operation is essential; the problem is how to bring this about.

But the issue goes far deeper than this, for it is really bound up with the word 'subordination'. Where shops are contained within colonnades or arcades, as in France and Italy, subordination and the resultant neighbourliness ensue naturally.

The worst shopping street in London to-day, Oxford Street, cuts through the drapery centre of London. Here the retail interests are nondescript, the architecture strange, the general effect chaotic. Regent Street with its megalithic buildings standing on slender pillared supports imparts an impression of gloom. While it is true that the plainer surfaces of the quadrant retrieve the despondency, the fact remains that the new blocks are out of scale with the width and length of this famous street. What a contrast is presented by the elegance of the Ritz Hotel.

Of course comparisons are impertinent. They do little good, in fact it is extremely dangerous to call attention to faults in architecture, especially where trade is concerned. But we English, noted for our sober logical ideas, are unfortunately not gifted with artistic vision. I think this is why this Society was founded in 1754. The avowed aim was to promote art and commerce, not to bring about an unholy alliance between the two.

It is obvious from close study of the subject that reforms are badly needed, that shopkeeping has been brought to a very low level and that vulgarity is in the ascendant. We have to remember this main branch of retail trading gives employment to a very great number of people of every profession and earning capacity. It is in fact a vital industry, essential alike to the great factories which are active in the Midlands and the north, and to the export trade of the country. London in the eyes of the commonwealth of nations is still the market in the world. We could phrase the terms of an ideal for improved retail trading this very afternoon if we were so minded, but we should have to wait for half a century at least before elementary terms of that ideal were observed. For if it has taken this nation four centuries of shopkeeping activity to evolve the present state of inefficiency we must not look for reform instantly.

DISCUSSION

MRS. CHARLES MORDAUNT: I should like to ask Professor Richardson which country he thinks has the best modern shops.

THE LECTURER: France, with no hesitation. In the rebuilding of Rouen and many of the provincial cities they have kept the buildings to three or four storeys only and introduced colonnades below, virtually covered arcades. The French are poor, but nevertheless they have adhered to richly simple lines for their new buildings. I think France shows the greatest promise.

MR. J. R. DAVIDSON: I am a keeper of shops. I have listened to Professor Richardson's views and am very deeply impressed by them; but I would very much welcome an expression of his views on what might be called the contemporary shop, the shop you see to-day with its one sheet of glass with the very open window at the back so that practically the whole of the interior of the shop is showing.

THE LECTURER: It shows selfishness on the part of the shopkeeper. All the gain is on the shopkeeper's side—light inside, everything displayed—but outside a

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SHOPS AND SHOPKEEPING THROUGHOUT THE AGES

vacuous impression, one great gaunt opening which is at variance with the opening next door. These shops should be lit from the back. The answer is to have magnificent top lighting at the back, and have all the large windows at the back. That is the answer: do not be selfish in front.

MR. D. A. STOPPS: Could Professor Richardson tell us to whom he attributes the state of our shops to-day, the architect, the shop-owner or the advertising people?

THE LECTURER: Certainly not the architect; I shall defend them because they are poor devils and have to get what they can and live how they can; what with licences and controls and so on it is very difficult. Certainly not the architect. The shopkeeper is forced by the conditions of to-day to make a tremendous display. Lately shopkeepers have fallen into the clutches of the lighting specialists, the people who have introduced this red lighting all over England. I should say the advertisers were the worst people. They are the snarers who go into a shop and say, 'You must do this, or you will perish.' The latest disease can be seen on the fascias and above them. In fact I have written something in verse about that. I will only read two lines:

*Littered signs with flourished stops
Proclaim the form of monstrous shops.*

This is the trouble—awful outlines, everything at variance, no uniformity. The French realize that, and they pay a tribute to civic dignity: that is the main thing. Trade would be far better if we were to show more reticence in our displays. The interiors of the shops are magnificent, all of them, but many are repellent outside.

MR. P. W. JUPP, C.B.E.: Professor Richardson referred to pedestrian precincts. Could he tell us whether they are in fact very popular in America, and, in the case of a main precinct, what generally is the width acceptable and most suitable from the shopping point of view.

THE LECTURER: The sort of pedestrian precinct I have in mind is a moving pathway with invalid chairs. I quite agree, people are not going to walk all the way. The young will, and those with energy, but there are other very important shoppers who need rest. I think the answer is the moving footway with different speeds, three miles an hour, four miles an hour and two miles an hour. That will be the answer, and only within certain precincts, not all over the place. If I had my way, if I were a tyrant—I should like to be—I would have the whole square mile of the city of London freed from traffic from eight in the morning till eight at night, and I would have the city rebuilt forthwith.

THE CHAIRMAN: It only remains for me on behalf of you all to thank Professor Richardson. I am sure you will all agree with me that it is a very rare quality indeed to be able to educate and at the same time entertain, and I know of no-one who can do both simultaneously as effectively as my friend who has spoken to us this afternoon. If a lecturer enjoys himself quite as much as Professor Richardson obviously has, it makes it quite certain that the audience also does. I know you have all enjoyed yourselves as much as I have, and on behalf of you all I thank Professor Richardson immensely for a most entertaining afternoon.

The vote of thanks was carried with acclamation; and, another having been accorded to the Chairman, the meeting ended.

GENERAL NOTES

MASTERPIECES IN LONDON



The twelfth of the Proverbs, a series of etchings by Goya

Not since the Coronation season have the London galleries given hospitality to quite so many masterpieces of art as are now on loan from abroad. Beginning in Bond Street with a call at the Marlborough Fine Art Gallery, where there is an exhibition of Claude Monet's paintings of almost every period, the hypothetical visitor can then saunter down to 4 St. James's Square now housing an illustrious collection of Goya's prints and drawings mainly from Madrid, and thence take a bus down Whitehall to the Tate Gallery where the long awaited selection of European paintings from the Sao Paulo Museum of Art, Brazil, occupies three galleries and overflows into a fourth. This valuable miscellany has already been seen in Paris and other European cities, but for the London showing some twenty of the less important pictures have been withdrawn and thirty new acquisitions by the Museum substituted.

It is remarkable indeed that this art collection has been assembled in the past seven years for São Paulo largely through the enterprise of a single individual, Senator Assis Chateaubriand, who has used his newspapers and the radio and television programmes he controls to excite enthusiasm for his project. Thus the splendid collection of French Impressionists is mainly due, it appears, to gifts to the Museum following the Senator's television programmes on the history of French painting. The emphasis of the selection of seventy-seven works is, in fact, on French Impressionist and Post-Impressionist painting. Manet is particularly well seen in his ironic picture of *Pertuiset, the Lion Hunter*, familiar in reproduction, and his splendid full-length portrait of the painter Marcellin Desboutin; Renoir in several very beautiful child studies and, most notably, in his large, very solidly modelled

Itaiguese au Griffon, exhibited at the Salon of 1870 and influenced, one might believe, by Courbet's *Demoiselles des bords de la Seine*; and Cézanne, Van Gogh, Gauguin, Picasso, and Modigliani all by works of exceptional interest and importance, bought inevitably at the top of the market. Nor is this all, for the first room is devoted to token representations of Trecento and Italian Renaissance art and the early Flemish School, with such later works as Goya's noble full-length of Don Juan Llorente, secretary of the Inquisition, Reynold's very Spanish group of the solemn *Children of Edward Holden Cruttenden*, and pictures in equally good condition, if not quite so arresting, by Gainsborough and Turner.

As if that were not enough, the Arts Council has brought to its headquarters in St. James's Square a collection of Goya's drawings and prints from the Prado and Lazaro Galdiano Museum, Madrid, supplemented by some fifty etchings and aquatints lent by Mr. Tomas Harris. Unquestionably this is an event of considerable artistic importance, for Goya's drawings are very little known in this country, and hundreds of people visiting the exhibition every day have now come to appreciate the extraordinary range of imagination and technique of the Spanish artist often described as 'the first of the moderns'. The display which begins with Goya's early laboured copies of Velasquez, and closes with some last drawings in which he seems to concentrate all misery in a figure as much by the significant shape of the image as in an anguished expression or gesture, contains also many of his wash-drawings from the Prado of vital and expressive figures often drawn entirely with the brush and bathed in light, revealing not only Goya's attention to Rembrandt but also the profound influence he had in turn on Daumier. In his prints Goya employed his telling distortions, aided by a dramatic chiaroscuro learned from Rembrandt, so as to transmit his message with the utmost directness, urgency, and force. That message may be obscure now, as in his often cryptic and extravagant *Caprichos* and *Proverbios*, but his ruthless *Desastres* set, inspired by his reaction to the French invasion, the war against Napoleon, and the miseries which followed it, remains one of the most powerful protests in the history of art against the bestiality of war. With these works are also shown some magnificent sanguine drawings and etchings of bullfighting scenes, a subject he had also painted in his earlier years and in which he was a specialist. Indeed Goya once reminded a friend that he had taken part in bull-fighting at one time, and that with a sword in his hand he feared nobody.

It is a pity that these outstanding exhibitions have inevitably overshadowed the Claude Monet show at the Marlborough Gallery, which appeals to the historic no less than the aesthetic sense—as well as to our benevolence, it might be added, for the exhibition will aid the British Empire Campaign against cancer, a disease which did not afflict Monet, whose trouble was failing eyesight for some years before his death in 1926. His was a long span, when we recall he was born in 1840; yet virtually every phase of his art is represented, ranging from an early, almost monochromatic picture of the Sisley family seated under strong lamplight, painted in '68, to a vision of his beloved water-lily pool in his garden at Giverny, dated precisely fifty years later. In between, as everyone knows, came the Impressionist movement Monet led from 1874, and the collection—to which the painter's only surviving son, M. Michel Monet, has contributed—naturally dwells at length on Monet's radiant contributions to it. To-day perhaps it is Monet's tenacity, rather than his vision, that might inspire the struggling painter. The self-doubting artist, who came near to suicide, lived and laboured to achieve his last decorations in the Orangerie, and to earn Henri de Regnier's noble apostrophe:

*Et pour vous, O Monet ! le plus beau paysage
Sera toujours celui que vous peindrez demain.*

NEVILLE WALLIS

SCULPTURE COMPETITION

The General Council of the Trades Union Congress are organizing a competition for two pieces of sculpture to adorn their Memorial Building now being built in Great Russell Street.

The first prize in both sections of the competition will be £1,000, the second and third prizes £500 and £250, and there will be additional prizes of £50. The competition is open to sculptors of British nationality and to other sculptors who resident in Great Britain.

Details of the competition can be obtained from the General Secretary, Trades Union Congress, Transport House, S.W.1. The last date for submission of designs is 1st October, 1954.

FROM THE JOURNAL OF 1854

VOLUME II. 23rd June, 1854

From a Paper On the Combination of Fire-Extinguishing Works, with those for the Supply of Water for Domestic and other purposes, by Lady Bentham.

A remarkable example of the absence of persons conversant with fire-extinguishing works occurred at Sheerness in September, 1852. On that occasion a fire broke out in the old town, which proved the need of strict discipline in the persons who have charge of such works, and of their presence on the spot. The conflagration broke out near to the dockyard wall, and within a short distance from some of the many fire-cocks in it that were provided in case of fires in the town; but on the occurrence of that event the only persons in whom the fire-extinguishing works were confided lived at the new town, Mile-town as it is called, and it was thought a pity to disturb their night's rest by calling them up, and the fire was left to progress without their aid, or that of the dockyard works; luckily, however, a gazer at the fire happened to be conversant in the use of those works and, seeing them neglected, hastened into the yard, set the engine to work, applied hose to the fire-cocks in the wall, water was thrown from them upon the flames, so that, as some say, after the fire had been raging for an hour and a half, others only half an hour, as no water could be obtained, but 'immediately on the application of the power of the steam-engine, the fire was subdued in a few minutes'.

Some Activities of Other Societies and Organizations

MEETINGS

WED. 7 JULY. Physical Society, at the Royal Institution, 21, Albemarle Street, W.1. 4.30 p.m. Professor J. A. Wheeler: *Fields and Particles*.

THURS. 8 JULY. Sanitary Institute, Royal, at Launceston, Cornwall. 10.30 a.m. Dr. E. R. Hargreaves and F. R. Thorpe: *Polymeliitis—Epidemiology and Control in Cornwall*.

OTHER ACTIVITIES

WED. 30 JUNE. The Building Centre, 20 Store Street, W.C.1. 12.45 p.m. Film Show: *Science of Modern Building No. 1*.

THURS. 8 JULY UNTIL 31 JULY. Photographic Society, Royal, 16 Princes Gate, S.W.7. *Exhibition of the Work of Indian Photographers*.

Communications for the Society should be addressed to THE SECRETARY, ROYAL SOCIETY OF ARTS, 6-8 JOHN ADAM STREET, ADELPHI, LONDON, W.C.2. Telephone number: Trafalgar 2366. Telegrams: Praxiteles, Rand, London.

